Ranciere Outline

He begins and ends this essay with the idea of a "community of sense," common understanding of art and culture, as evidence in practices, visibility, patterns of intelligibility.

I. POLITICS OF AESTHETICS

A. Art (aesthetics, sensual) and Politics (dissensual)

B. Modernism - early 20th Century art was

1. autonomous

2. had no political relevance

3. was shared by its own ideal community (Clement Greenberg, e.g.)

C. Post-Modernism (1970s-90s) Modern project collapsed late 20th cent

1. technology and communication made it impossible to keep separate the uniqueness of art via its rapid reproduction it becomes commodity (Baudrillard, e.g.)

2. For example, Malraux's Museum Without Walls was a projection that photographic reproductions would replace the museum

a. His error - photography became high art

3. low art was supposed to politically challenge high art (the "politics of aesthetics")

4. Rauchenberg Combine paintings were supposed to be a crash of high/low but were instead absorbed into museum to become high art

5. now, museum now equals homogeneity and heterogeneity at onc  
 D. What does it mean to do Critical Art? -There his high art/low art and critical art

- critical art is a third way between the two

1. from zones of indistinction between art and life - it must borrow political intelligibility

2.. from separateness of artworks - it must borrow sensory foreignness (strangeness)

3. third (critical) way - plays on boundary/absence of boundary between art and non-art

E. Examples of Critical Art

1. Rosler's *Bringing the War Home* vs. Wang Du's  *Les Temps du Monde*

- but the strangeness has vanished

2. Boltanski's *Les Abonnes du Telephone* vs. Chris Burden's *The Other Vietnam Memorial*

3. . Vanessa Beecroft, Rineke Dijkstra, Gregory Crewdson, Bill Viola

- the museum has defined strangeness, rather than critiquing it

F. What happened to the dissensual (political) forms of critical art? (deconstruction, e.g.)

1. What forms do we see now? - joke, collection, invitation, mystery

II. AESTHETICS OF POLITICS

A. a shift from critical parady to a reconfiguring of political in the form of the Ethical

1. replacing matters of conflict with matters of inclusion and exclusion

2. places social bond, bare humanity, empowerment of identities in a place of political concern

3. revival of art as more political actions, instead of recycling images or installations

B. art does politics by inventing fictions that challenge existing distributions of real and fictional

C. these acts create new political communities of sense